3: Densmore E-5 (1919-1920) 1929
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measure were changed to conform to different words but the duration of the measure remained the same. The song contains 19 intervals, 10 of which are whole tones and 5 are fourths.

No. 67. "My Trust is in Mother Corn"

(Catalogue No. 1089)

Recorded by JOHN LUWAK

SONGS OF AFFECTION

Songs rising from deep affection and respect were occasionally sung by Indians in the old times, and might be concerning persons who had been married for many years. The distinction between these and the modern "love song" is clearly drawn by the Indians and is evident from the words of the songs. The Sioux said that in old times they had a few songs concerning a man's qualification to wed, this being determined by his success in war or on the buffalo hunt.[31] Otter Woman, an aged widow of the Mandan Tribe, recorded songs of loneliness for her husband, and two very old songs expressing a gentle longing. These were sung by young girls when at work in the gardens and are as delicate as the little plants which they tended so carefully.[32] The cause of the change from these songs of respectful affection to the modern "love song" is found in the general change from primitive customs.

In former times the marriages of young people were either arranged by the parents or subject to parental approval. A period of transition began when the young people refused to recognize parental authority in the matter of their affections. This led to clandestine meetings. A few songs of this period were recorded among the Sioux, one containing the words "If you are truthful, come. Walks Visibly (woman's name) has said this."[33] The words of modern Indian love songs usually express a lack of respect for women, and often boast of fascinations and conquests. They are connected with intoxication and are sung by young men of no standing among their own people. Many

[31] Teton Sioux Music, p. 370.
[32] Mandan and Hidatsa Music, pp. 54-57.
[33] Teton Sioux Music, p. 510.

3: Densmore E-5 (1919-1920) 1929
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No. 76. Song of a Warrior's Wife

(Catalogue No. 1100)

*533
593

Recorded by EFFIE BLAIN

Tempo ♪. = 144 (♩ = 72)
Drum not recorded

FREE TRANSLATION

I wonder where he is sitting.
That person who comes and sits in my tipi.

Analysis.—In all renditions of this song the 7–8 and 3–4 measures were sung in exact time. Except for one minor third the melody progresses entirely by fourths and major seconds. It has a compass of 10 tones and contains the entire octave except the fourth.

*533 Mr. James R. Murie and other old members of the tribe said that
●832 love songs, in the white man's use of that term, were unknown among the better class of Pawnee in the early days. According to
565 Mr. Murie, there were four classes of Pawnee, the lowest being
177 considered outcasts by the remainder of the tribe. These people camped near towns and worked for white people, from whom they
562 obtained whisky. This class of Pawnee sang what were termed
[124] "crazy people's songs," which were associated with "love charms" and evil influences. No effort was made to secure examples of these songs. A change from the former attitude toward women, however, is shown in the following song which was said to be very old. It is not of so low a character as the "crazy people's songs," neither does it represent the high standard of life indicated in the former
[837] songs of this group. A girl married a man for whom she did not care and it would appear that, instead of adapting himself to the situation, he sought consolation elsewhere.

*533 *Analysis.*—This melody consists of two parts, the first of which contains the rhythmic unit. The second part begins with a succession of eighth notes, followed by a measure which preserves the count divisions of the rhythmic unit. The count divisions throughout the song were sung with special clearness. The song is transcribed as having B flat for its keynote but the third above that tone does not occur. Except for an ascending octave the only in-

3: Densmore E-5 (1919-1920) 1929
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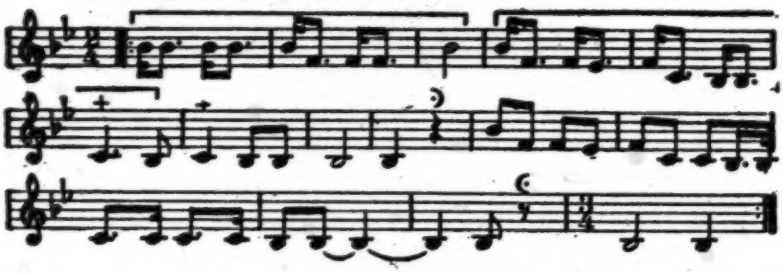
tervals are fourths and major seconds. Drum and voice are different in tempo, each being maintained with regularity. 533*

No. 71. "Other Girls Are as Pretty as She"

(Catalogue No. 1101)

Recorded by EFFIE BLAIN

Voice ♩ = 112
Drum ♩ = 120
Drum-rhythm similar to No. 2



A modern love song (not transcribed) was translated as follows: "That lady loves me. I bet she is thinking of me." It was said to be the song of a man already married who wanted the person mentioned in the song to elope with him. 533* 837

Songs of this class were preceded by the syllable *ee–ee* on a low tone in imitation of a flute. The informant said "the flute was courting medicine of a bad kind." [534]

MYTHS AND FOLK TALES

The Pawnee possessed many stories pertaining to the origin of sacred bundles and the doings of mythological persons. Concerning such stories Doctor Dorsey states: "These tales, as a rule, are told only during ceremonies, especially during the intermissions or pauses in the ceremony which occur from time to time between rites, or during resting periods in the chanting of a long ritual. During such intermissions anyone of those present may ask the priests for such a tale. Especially is it the privilege of the one who has made the ceremony possible, by providing the food for the sacrifice and feast, to ask that such a tale be related. These tales may also, under certain circumstances, be told outside the ceremonial lodge . . . and the chief object in relating them is to furnish instruction." [34] Such stories gradually passed into current knowledge and were told as folk tales by any member of the tribe without mention of their religious significance. 773 538

[34] Dorsey, The Pawnee: Mythology (Pt. 1), Carnegie Institution of Washington, Publ. No. 59, Washington, 1906.

4: Murie I-5 (no date) 1914 NQ18 Pawnee NQ18

622 756 778 However, there was one bundle jointly dependent upon animal powers and tirawahat, the keeper of which could appeal to both.

Coups. The Pawnee count coups but they are of no particular importance. They do not qualify a man for service. A Pawnee must have consecrated buffalo, wildcat skins, etc. This takes the place of the coup among other tribes; for important services one must have four or more of these consecration ceremonies to his credit.

554 726

535 *Eagle Dance.* There was long ago a kind of eagle dance in the Pitahauirata division, but we have no data upon it.

Exchange of Wives. According to the Pawnee, the Arikara exchange of wives is due to the necessity of passing instructions through a woman and not directly to a man. The Pawnee have no such conception or practice. Instruction among them is direct. An Arikara gives his wife to a medicineman in order to learn his secrets. This is considered no disgrace to the woman but is spoken of in medicine ceremonies that people may know that she had been given away to receive instruction for her husband. By virtue of this she becomes the owner of all ceremonial animal skins and sacred bundles.

756 837

Hunting Ceremonies. There seem to have been no hunting ceremonies for bear, but peculiar beaver ceremonies may be noted. When a trapping party took its first beaver, a special feast was given. The whole animal was cooked. The head, feet, and tail all went to the host. Every morsel must be eaten and the broth drunk. Then the bones were gathered up and thrown into the water. For no other animal are such procedures known. Eagle trapping, for which there was a ritual, was formerly practised.

224 [223]

832 838 *Love Medicine.* There were no love medicines as among the northern Indians. However, charms, songs, etc., to lure women were furnished by sexual perverts who lived somewhat apart and were in social disrepute.

726 *No-flight Idea.* A lariat rope seems to have been in the war regalia and taken out with an organized war party. With this one could stake himself down before the enemy, if he chose, or had made the vow.

342 532 *Painted-Tipis.* Among the Pawnee decorated tipis were the homes of medicinemen and, hence, bore animal symbols exclusively, or almost so. Deeds in war were painted upon robes, but not upon tipis.

834 *Sex Taboo.* Success in all shamanistic feats requires a period of restraint in which women must not be so much as touched. While this is emphasized in the iruska narrative (p. 609) it is fundamental for all Pawnee medicinemen. Its appearance elsewhere in special connection with the modern iruska dance, suggests Pawnee influence.

276 *Smoking.* A Pawnee man was not permitted to smoke until he had performed certain qualifying ceremonies. Only a relatively small number